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# Russian Church Music

WITH ENGLISH TEXTS

INTRODUCED BY  
**THE AEOLIAN CHOIR**

OF BROOKLYN

N. LINDSAY NORDEN, M.A., Mus. Bac.

DIRECTOR

8044-176

No. 120



FISCHER EDITION

No.	Price		
4116	.15	Arkhangelsky, A.	O Gladsome Light (B min.)
4117	.20	Smirnoff, H.	Cherubim Song
4118	.15	Rimsky-Korsakoff, N.	Cherubim Song (F)
4119	.20	Schvedoff, C.	It is a Good Thing to Give Thanks
4120	.20	Arkhangelsky, A.	The Day of Judgment
4121	.15	Lvovsky, G. V. Arr.	On this Day a Virgin (A Bulgarian Chant)
4122	.20	Musitcheskoo, G.	Cherubim Song
4123	.15	Bortnyansky, D.	Cherubim Song (F)
4124	.12	Lvovsky, G. V.	Lord, Our God, have Mercy
4125	.15	Ivanoff, P.	Praise the Name of the Lord
4126	.20	Smolensky, S. V.	Easter Verses
4127	.15	Rachmaninoff, S.	Praise the Lord from Heaven
4128	.15	Kastalsky, A.	A Mercy of Peace (Women's voices)
4129	.15	Tschesnokoff, P.	Salvation is Created
4130	.15	Kastalsky, A.	O Gladsome Light (G)
4131	.15	Smolensky, S. V. (arr. from)	Evening Choral Responses
4132	.20	Gretchaninoff, A.	O Praise the Name of the Lord
4133	.15	Tschaikowsky, P. I.	Blessed is the Man

The above for mixed voices



J. FISCHER & BROTHER

NEW YORK

7, 8, 10 & 11, BIBLE HOUSE (ASTOR PLACE)

WASH. D. C.  
JUN 10  
1904



# The Day of Judgment

A. ARKHANGELSKY

The English adaptation  
by  
N. LINDSAY NORDEN M.A., Mus. Bac.

\*) Adagio

SOPRANO I. & II.

ALTO

TENOR I. & II.

BASS

Up - on the day of Judg - ment

do I med-i-tate with

For rehearsal only

Adagio (♩ = 63)

do I med - i - tate with great awe,

great awe, do I med-i-tate with great awe, up -

do I med-i-tate with great awe,

pp mf p mf p

\*) Editor's Note

It is customary, in Russian church music, for the octavo-bass to double the written bass when harmonically possible. This is, perhaps, the chief element in rendering this music, and should be given the necessary preparation.

N. L. N.

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Assigned to J. Fischer & Bro.

on the day of Judg - ment do I med - i - tate with great

on the day of Judg - ment do I med - i - tate with great

The first system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat major). Dynamics include *pp* (pianissimo) and *p* (piano). The lyrics are: "on the day of Judg - ment do I med - i - tate with great".

awe, do I med - i - tate with great awe, and

do I med - i - tate with great awe, and

awe, do I med - i - tate with great awe,

The second system continues the musical piece with four staves. The vocal parts and piano accompaniment are shown. Dynamics include *mf* (mezzo-forte) and *p* (piano). The lyrics are: "awe, do I med - i - tate with great awe, and", "do I med - i - tate with great awe, and", and "awe, do I med - i - tate with great awe,".



all — my — wick-ed deeds do I — la - ment, — la -

and all my wick-ed deeds do I la - ment, and all — my —

*p*

*p*

*p*

ment, do I — la - ment, my wick-ed deeds do

wick-ed deeds do I — la - ment, my wick-ed deeds

*p*

*p*

*p*

*p*

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has two flats (B-flat major). The lyrics are: "I la-ment, and all my wick-ed deeds do". The piano part provides harmonic support with chords and moving lines. Dynamics include *p* (piano).

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "I, do I la-ment, and all my wick-ed deeds do I la-". The piano part includes a *dim.* (diminuendo) marking. The system concludes with a repeat sign.

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "ment, and all my wick-ed deeds do I la-ment,". The piano part includes a *f* (forte) marking. The system concludes with a repeat sign.

all my wicked deeds, and all my wicked deeds, and all my  
 la - ment, and all my  
 la - ment, and all my  
 la - - - ment,

[illegible]

ment

ment, do I la - ment, do I la - ment.

ment, do I la - ment, do I la - ment.

ment



## Moderato

How— may I an— swer, *mf* how may I

## Moderato (♩ = 92)

an— swer the great E— ter— nal King? *pp* how— may I  
or how may I

dare to an— swer the sum— mons of the Judge? how, *f*  
dare— to an— swer the sum— mons of the Judge?

how — may — I an — swer — the great E — ter — nal

how — may — I an — swer — the great E — ter — nal.

King? how may I, — a sin — ner

King? how may I, — a sin — ner

or — how may I, —

an — swer the sum — mons of the Judge? of the Judge?

an — swer the sum — mons of the Judge? of the Judge?

an — swer the sum — mons of the Judge? of the Judge?

## Tranquillo

*pp ad lib.*

O Thou, most gracious Fa-ther, and the on-ly be-gotten Son, Spirit Di-

O Thou, most gracious Fa-ther, and the on-ly be-gotten Son, Spirit Di-

## Tranquillo (♩ = 63)

*ad lib.*

vine, have mer - cy, have mer - cy up - on me.

vine, have mer - cy, have mer - cy up - on\_\_\_ me.





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No.	Price		
4100	.15	Gretchaninoff, A.	Only Begotten Son
4101	.15	Tschesnokoff, P.	Thus Saith the Lord
4102	.15	Arkhangelsky, A.	O Gladsome Light ( <i>F min.</i> )
4103	.20	Kastalsky, A.	From My Youth
4104	.12	Dvoretzky,	O Gladsome Light
4105	.15	Pavloff, P.	Cherubim Song
4106	.15	Kastalsky, A.	O Gladsome Light ( <i>No. 2</i> )
4107	.15	Tschesnokoff, P.	He Doth Create
4108	.10	Tschesnokoff, P.	The Thief on the Cross
4109	.15	Kastalsky, A.	Nunc Dimittis
4110	.15	Kastalsky A.	<div> <div> We Praise Thee The Lord's Prayer </div> (Women's voices) </div>
4111	.15	Tschesnokoff, P.	Nunc Dimittis
4112	.15	Schvedoff, C.	Only Begotten Son
4113	.25	Ippolitoff-Ivanoff, M. M.	Glory Be to God on High
4114	.15	Rimsky-Korsakoff, N.	The Bridegroom Cometh
4115	.12	Plain-Song	The Lord's Prayer
		Bortnyansky, D.	Save Thy People ( <i>Women's voices</i> )

The above for mixed voices unless mentioned otherwise

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